Telephone: 977 - 3252.

C A M E R A S C R I P T.

"CALLAN" (3)

Prod. No. 52082 — "SUMMONED TO APPEAR". — VTR/TT3/2512.

by
TREVOR PRESTON.

STORY EDITOR
GEORGE MARKSTEIN.

DESIGNER
DAVID MARSHALL

PRODUCER
REGINALD COLLIN

DIRECTED BY
VOYTEK

P.A. .....Ruth Parkhill
F.M. .....Denver Thornton
S.M. .....Daphne Lucas
Wardrobe Sup. .....Ambren Garland
Make-up Sup. .....Barbara Cole

Tech. Sup. .....Peter New
Cameras: .....Roy Easton
Sound .....Mike Ronting
Vision .....Peter Phillips
Racks .....John Turner
Grams .....Brian Hibbert

Lighting Sup. .....H. Richards.

CALLS: RIPLEY HALL: 10.00 am on WEDNESDAY 7th JANUARY, 1970.
10.15 am on THURSDAY 8th JANUARY, 1970.

SCENES : T.10
T.11.

VTR RECORDING: 17.15 - 19.15 on THURSDAY 8th JANUARY, 1970.

TRANSMISSION: T.B.A. DURATION: 51.00 + 2 COMMERCIAL BREAKS.

Prod. No. 32082. VTR/THS/ 2512.

CALLAN (3) "SUMMONED TO APPEAR".

CAST:

Callan .....EDWARD WOODWARD
Hunter .....WILLIAM SQUIRE
Cross .....PATRICK MOWER
Lonely .....RUSSELL HUNTER
Palanka ... .SYLVESTER MORAND
Mr. Karas .....GEORGE PRAVDA
Mrs. Karas .....HANA-MARIA PRAVDA
Inspector Kyle .....NORMAN HENRY
Mr. Lorrimer .....EDWARD CADDICK
Mr. Leach .....EDWARD BURNHAM
Mrs. Kent .....RHODA LEWIS
Mr. Arlen .....HENRY MANNING (Film seq. only)
Mrs. Arlen .....SYLVIA BURROWS
1st Porter .....DONEGAL
2nd Porter .....WARREN CLARKE
Sergeant .....MICHAEL MARTIN
Constable .....CHARLES PEMBERTON
Girl 1 .....CHERYL HALL (Film seq. only)
Girl 2 .....LESLEY DAINE (Film seq. only)

EXTRAS: CALLED: 10.00 am on Wednesday 7th January, 1970.
10.15 am on Thursday 8th January, 1970.

JD AGENCY:

JURY:
Willy Bowman
Ricky Lansing
Daivd Pike
Mario Zoppollini
Paul Freemont
Fred Davies
Bill Riley
Chris Achilles.

CONSTABLE:
Peter Kodak.

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Prod. No. 32082. VTR/THS 2512.

SCHEDULE:

WEDNESDAY 7th JANUARY, 1970.

Camera rehearsal .....10.00 - 13.15
LUNCH BREAK .....13.15 - 14.15
Camera rehearsal .....14.15 - 19.30

THURSDAY 8th JANUARY, 1970.

Camera rehearsal .....10.15 - 12.15
Line Up and make-up .....12.15 - 13.15
LUNCH BREAK .....13.15 - 14.15
Dress Rehearsal ..... 14.15 - 16.15
Tea, Line Up, Make-up .....16.15 - 17.15
VTR RECORDING .....17.15 - 19.15
Tech clear .....19.15 - 19.30

TECHNICAL REQUIREMENTS:

CAMERAS: 4 pedestals, 1 low dolly on camera 5. Ped. Base to be put in Court Room - camera head to be lifted onto it.
1 Fork Lift Truck
Inlay for 'supering' captions on colour b/gs.
Normal monitors.

SOUND:
3 Booms — Practical Intercom Hunter's Office
1 Mini Boom — Phone with long lead linked off set - Hunter's Offi
2 Fish Poles — Phone with long lead - Karas' Set.
1 Slung Mic.

GRAMS: Distort.
Effects tape.
Gun shot generator for special effect of Palanka being shot.

T/C: 35 m for opening symbol and 'Callan' titles (colour) only.
Slide machine and caption scanner.
EDITEC for partial assembly editing.

16 m FILM INSERTS specially shot. These will be run into the production loosely as they are only available in black and white for Vtr .

SPECIAL EFFECTS: PALANKA BEING SHOT - SEE BULLET MARKS APPEAR ON HIS CHEST.

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Prod. No. 32092. VTR/THS: 2512.

TELECINE RUNNING ORDER.

OPENING "CALLAN" SERIES FILM (/35 m)

FILM INSERTS (16 m)

Page		Insert No.	Scene No.	Timing
1.	ACT ONE.	NO. 1.	1-5	
7.	"	NO.2.	8	
7/9	"	NO.3.	10-15	
10/11	"	NO.4.	17-18	
16	"	NO.5.	20 -21	
39.	ACT TWO.	NO.6.	31	
42.	ACT TWO.	NO.7.	34	
58	ACT THREE.	NO.8.	41.	

N.B. Please note that the film will be run loosely into the production. IN BLACK AND WHITE. To be replaced in editing session with colour prints which are not yet ready .

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PROD. NO. 51982 SCENE BREAKDOWN PAGE 1

CALLAN: "SUNDEED TO APPEAR" (OUTSIDE BROADCAST)

FILMING: 17th December, 1969.
18th, December, 1969.
29th December, 1969.
30th December, 1969.

LOCATION. EARLS COURT SQUARE.
TWICKENHAM.
WINDSOR STATION.

Camera Reh: 7th and 8th January, 1970.

STUDIO ONE: TEDDINGTON.

VTR RECORDING: 8th January, 1970.

SC/NO.	TIME	CHARACTERS	Page	Shot	CAM	CAM	CAM	CAM	CAM	S
OPENING SERIES FILM: and CAPTIONS.			1							
1. FILM INSERT NO.1 EXT. BUS STOP.	NIGHT	2 Extras Callan Palanka Cross	1							S.
2. FILM INSERT. INT. TOP DECK OF BUS	NIGHT	Callan Cross Palanka Girl 1 Girl 2 Extras	1 to 5							
3. FILM INSERT. EXT. BUS STOP.	NIGHT	Palanka Cross Callan	5							
4. FILM INSERT. EXT. STATION APPROACH	NIGHT	Callan Cross Palanka	5 6							
5. FILM INSERT. EXT. BOOKING OFFICE-STATION	NIGHT	Callan	6							
6. FILM INSERT. EXT. PLATFORM - STATION	NIGHT	Cross Callan	7							

GO TO BLACK.

Copyright

SC./No.	TITLE	CHARACTERS	PAGE			
7. INT. WAITING ROOM - STATION. NIGHT		Porter Callan	7		3A	A.1
GO TO BLACK.						
8. FILM INSERT No.2. EXT. PLATFORM. NIGHT		Cross	7			S.O
GO TO BLACK.						
9. WAITING ROOM NIGHT		Porter 2	7		3A	SLU
GO TO BLACK						
10. FILM INSERT. NO.3 EXT. PLATFORM NIGHT		Cross Man	7 8			S.C
11. FILM INSERT. NIGHT EXT. PLATFORM (2)		Callan Porter 1	8			
12. FILM INSERT. EXT. PLATFORM NIGHT		Cross Planka	8			
13. FILM INSERT. EXT. PLATFORM (2) NIGHT		Callan Woman	8			
14. FILM INSERT. EXT. PLATFORM NIGHT		Cross Man under train	9			
15. FILM INSERT. EXT. NIGHT		Woman as Sc. 16	9			
16. POLICE STATION NIGHT		Policeman		3	2A	C.
GO TO BLACK						B.
17. FILM INSERT. NO. 4 EXT. PLAT(2) NIGHT		Cross Palanka	10			S.
18. FILM INSERT. EXT. STATION NIGHT		Extras	10 11			
GO TO BLACK.						
19. INT. WAITING ROOM (STUDIO) NIGHT		Porter 1 Callan Woman Sc. 16 Sergeant C.I.D. Man Porter 2	11 to 16			
GO TO BLACK						

Sc./No.	Time	CHARACTERS	Page	Shot	CAM.	CAM.	CAM.	CAM.	CAM.	SOU.
20. FILM INSERT NO. 5. EXT. PLATFORM	NIGHT	Callan Mrs. Kent Extras.	16							S.O.
Sc. 21. INT. PHONE BOX	NIGHT	Cross	16							S.O.
22. HUNTER'S OFFICE	NIGHT	Hunter Cross	16 17	13					5A A.2.	B.1.
23 POLICE STATION	NIGHT	Callan C.I.D. Man	17 to 22	14 to 48	1B	2A	3D	4B		C.1.
		END OF ACT ONE.								
BEGINNING OF ACT TWO SLIDE.										
24. HUNTER'S OFFICE.	DAY	Callan Hunter	24 to 30	49 to 78	1C 1A	2B		4C		C.2
25 KARAS' STUDY	NIGHT	Karas	30	79			3P			B.2
26. KARAS' ANTE ROOM	NIGHT	Cross	31	80				4F		D.1
27. KARAS' STUDY	NIGHT	Mrs. Karas	31	81		2D				B.2
27(a) KARAS' HALL	NIGHT	Mrs. Karas Callan Cross	31	82			3E			A.4
27(b) KARAS' STUDY	NIGHT	Karas Callan Cross Mrs. Karas	31	83		2E				B.2
28.	NIGHT	Callan Cross	31 to 34	84	1D			4E		D.1
	STOP TAPE:									
29. CALLAN'S ROOM.	NIGHT	Callan Lonely	34 to 37	91 to 99	1L		3F	4F		A.
30. HUNTER'S	DAY	Hunter Cross	37 39	99 122	1E	2C				C.

Sc./No.	Time	CHARACTERS	Page	Tot.	CA	PLAY	CAM	BAR	GA	ZOO
Sc. 31 FILM INSERT NO. 6. EXT. SQUARE	NIGHT	Lonely	39							S.O.
32/33 KARAS' STUDY	NIGHT	Callan Karas Mrs. Karas	39 to 42	123 to 13	1N 1F	2E	3P	4H		B.1
	STOP TAPE									
34 FILM INSERT NO. 7. EXT. SQUARE	NIGHT	Lonely Palanka	42							S.O
	GO TO BLACK									
35 CALLAN'S KITCHEN	DAY	Callan C.I.D.	42	138	1J					C.I A.2
35(a) CALLAN'S L/ROOM.	DAY	"	43	139				4J		C.3 A.2
35(b) CALLAN'S KITCHEN	DAY	"	43 45	140 to 143	1J	2F				"
35(c) CALLAN'S L/ROOM.	DAY	"	46 to 47	144 to 158			3F	4J		"
35(d) CALLAN'S KITCHEN	DAY	"	48 49.	159	1J					"
		END OF ACT TWO.								
BEGINNING OF ACT THREE SLIDE.										
36. HUNTER'S OFFICE	DAY	CALLAN Hunter	50 to 52	160 to 187	1H	2C	3G	4K		C.
	STOP TAPE									
37. LONELY'S ROOM	DAY	Lonely Callan	52(a) to 54	188 to 204	1G		3H	4D		A.
	STOP TAPE									
38. KARAS' STUDY	DAY	Karas Cross	54	205		2G				B.
	STOP TAPE									
39. CALLAN'S LANDING	DAY	Callan Leach	54	206			3J			A.
39(a) CALLAN'S	DAY	Callan [illegible]	54 57	207 229	1E	2C				C.

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Sc./To.									
40. HUNTER'S OFFICE	DAY	Hunter Callan	57 58	228 to 228	1E	2G			C.
	STOP TAPE								
41 FILM INSERT NO.8 EXT. SQUARE	DAY	Palanka (as Pol)	58						S.
	GO TO BLACK: Record all COURT SCENES TOGETHER.								
Sc. 42 CORONER'S COURT	DAY	Callan Leach Lorrimer Constable C.I.D. Man Sergeant Mrs. Kent Mrs. Arlen Porter 1 Porter 2 Jury Constable 2	58	229		2G			A. Mi Wi Mi Co Ec
	TAPE RUN								
Sc. 42 (cont.)	"	"	58. 59	230		2G		4N	"
	TAPE RUN								
44 CORONER'S COURT	DAY	"	59	232 233		2G		4N	"
	TAPE RUN								
46. CORONER'S COURT.	DAY	"	59 TO 61	234 TO 251	1M	2G	3L	4M	"
	TAPE RUN								
48. CORONER'S COURT	DAY	"	61 62	252 to 255	1M	2G		4M	
	TAPE RUN								
50. CORONER'S COURT	DAY	"	62 63	256 to 260		2G	3M	4M	"
52. CORONER'S COURT	DAY	"	63 to 66	261 to 314	1M	2G	3L	4M	"
53/54 CORONER'S COURT	DAY	"	66 TO 67	315 TO		2G		2M	"
	STOP TAPE: REPOS CAMERAS FOR INT. KARAS' FLAT SCENES TOGETHER.								

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Sc. 43 EXT. KARAS LANDING.	DAY DAY	Palanka Mrs. Karas	69	320	3N		FIS
Sc. 43(a) KARAS' STUDY	DAY	Palanka Mrs. Karas Karas Cross	69	321	2E		B.2
Sc. 43(b) KARAS' KITCHEN	DAY	"	69	322		4E	D.1
Sc.43(c) EXT. KARAS LANDING	DAY	"	69	322	3N		FI:
Sc. 43(d) KARAS' KITCHEN	DAY	"	69	324		4E	D.
Sc. 43(e) KARAS' HALL	DAY	"	69	325	2H		A.
Sc. 43(f) KARAS KITCHEN	DAY	"	69	326		4E	D.
Sc. 43(g) KARAS HALL	DAY	"	70	327 328 329	2H 3N		A.
	GO TO BLACK						
Sc. 45 KARAS' STUDY	DAY DAY	"	70	330 331 332	2E 3P	5B	B.
	GO TO BLACK						

Sc./Set.										
Sc. 47. KARAS STUDY	DAY	Karas Palanko Cross (V.O.) Mrs. Karas		71	339 to 340	1F	2E		5B	B. 2
Sc. 49. KARAS STUDY	DAY	"		72	341 to 344	1F	2E		5B	"
Sc. 51 KARAS STUDY	DAY	"		72 73	345 to 351	1N	2E		5B	"
53 KARAS STUDY	DAY	"		73	352 to 359	1F	2E		5B	"
	STOP TAPE: GET SPECIAL GUN EFFECT STE UP.									
Sc. 53 (cont'd)		"		73 74	360 361 362			4H		"
	RUN TAPE									
Sc. 53 (cont'd)		"		74	361 362	1F		4H		"
	RUN TAPE									
55 KARAS' STUDY	DAY	"		75	363			4H		"

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VTR/THS/ 2512.
Part 1.

ACT 1.

FADE UP TELECINE (35 m) S.O.F.

THAMES PICTORIAL SYMBOL (0'07") into "CALLAN" OPENING TITLES.

OPENING ON DIT SEQUENCE.

THES STUDIO.

SUPER(INLAY) CAPTION SCANNER.

9 (1) "SUMMONED TO APPEAR".

(2) by TREVOR PRESTON

TAKE OUT CAPTION SCANNER.

(GO TO BLACK)

FADE UP TELECINE (16m) S.O.F.

Specially shot film(blk/White)
(Colour print to be edited in later)
Scenes: 1 - 6. (NIGHT)
FILM INSERT NO. 1.

Timing:

Sc. 1.
EXT. BUS STOP.(NIGHT)

CALLAN , PALANKA AND CROSS BOARD BUS. IT DRIVES OFF.

Sc. 2.
INT. TOP DECK OF BUS(NIGHT)

GIRL ONE: Down to the vet.

GIRL TWO: Your Gran?

ON FILM INSERT NO. 1.

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GIRL ONE: Last week sometime.

GIRL TWO: The one down by the telephone place?

GIRL ONE: What?

GIRL TWO: Vet?

GIRL ONE: Think so.

GIRL TWO: Must have been...he's the only one.

GIRL ONE: Anyway he told her that Boobi....

GIRL TWO: (INTERJECTS) Boobi!?

GIRL ONE: She calls him that.

GIRL TWO: (NOT BELIEVING) Boobi?

GIRL ONE: She just calls him that, his real name is....I can't remember.

PALANKA WATCHES CALLAN IN THE WINDOW'S REFLECTION. CALLAN CAN FEEL THAT HE IS BEING WATCHED. THE GIRLS RABBIT ON.

GIRL ONE: ...anyway....he told her to stop feeding him chocolate.

GIRL TWO: A poodle isn't it?

GIRL ONE: White one.

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GIRL TWO: They look horrible fat.

GIRL ONE: Baby talk all the time, treats is just like a baby.

GIRL TWO: She must be lonely ..... I read about women like her....."child substitutes" the dogs or cats are.

GIRL ONE: My Gran.....(GIGGLES) She's seventy something.

THE BUS SLOWS. PALANKA GETS UP AND WALKS TO THE STAIRS NOT EVEN GLANCING AT CALLAN, WHO WAITS FOR THE BUS TO STOP AND THEN QUIETLY FOLLOWS.

3. EXT. BUS NIGHT T/CINE

PALANKA JUMPS OFF THE BUS. CROSS MOVES TO FOLLOW HIM. CALLAN STOPS CROSS FOR A MOMENT THEN NODS TO HIM. CROSS JUMPS OFF THE BUS. AFTER A MOMENT, CALLAN FOLLOWS JUST AS THE BUS MOVES OFF.

4. EXT. STATION APPROACH ROAD. NIGHT. T/CINE

CALLAN CATCHES UP WITH CROSS AS THEY APPROACH A SMALL LOCAL STATION. THE ROAD IS LONG AND THICKLY WOODED ON ONE SIDE.

CALLAN: I'm sure now.

CROSS: On the bus.....something on the bus?

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CALLAN: I can feel it...just something.

CROSS: Middle age intuition?

CALLAN TAKES NO NOTICE OF CROSS' SNIDE REMARK. PALANKA, SOME WAY AHEAD NOW, ENTERS THE STATION.

CROSS: He's gone in.

CALLAN: (URGENTLY) Cover the other side.

CROSS GOES TO MOVE OFF, CALLAN CAUTIONS HIM.

CALLAN: He's good Cross....don't underestimate him or....

CROSS: (AGAIN SUPERCILIOUS) Or I might end up like Stepanek?

CALLAN: (COLDLY) A broken spine can be very....
nasty.

CROSS MAKES HIS WAY ACROSS A BRIDGE TO THE OTHER SIDE OF THE STATION.

5. EXT. STATION BOOKING OFFICE. T/CINE.

CALLAN WALKS CAUTIOUSLY THROUGH THE BOOKING OFFICE, IT IS DESERTED, NO TICKET CLERK, NO PORTERS. HE GOES OUT ONTO THE PLATFORM.

GO TO BLACK: MADE UP STUDIO .

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1. 3(a)
MS. P.O.V. Callan (to match film)

Old Porter raking fire with his back to camera.

Sc. 7.
INT. WAITING ROOM (NIGHT)

BOOM A. 1.

GRAMS.
Station Atmos and Sound of fire being racked.

GO TO BLACK: FADE UP TELECINE.

T/C. FILM INSERT NO. 2(16m) S.O.F.
Timing:

Sc. 8.
EXT. PLATFORM (NIGHT)

CROSS CHECKING HIS PLATFORM LOOKING FOR PALAIPA.

GO TO BLACK: FADE UP STUDIO.

2. 3(A)
P.O.V. Callan (to match film)

MS 2nd Porter making tea.

Sc. 9.
INT. WAITING ROOM (NIGHT)

SLUNG MIC.

GRAMS.
Station Atmosphere.

GO TO BLACK: FADE UP TELECINE.

T/C. FILM INSERT NO. 3. S.O.F.
Timing:

Sc. 10.
EXT. CROSS' PLATFORM (NIGHT)

A TROLLY IS LADEN WITH MILK CANS

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GRAMS. Dub in train warning bell

LINE BELL WARNING THE STATION THAT A TRAIN IS COMING RINGS. BEHIND THE LADEN TROLLEY IS A MIDDLE AGED MAN SMOKING A PIPE. HE IS SITTING ON THE TROLLEY HIDDEN FROM VROSS' VIEW.

11. EXT. CALLAN'S PLATFORM. NIGHT. T/C.

CALLAN HAS CHECKED HIS SIDE OF THE STATION.... NO PALANKA.....THE BELL RINGS AGAIN. THE OLD PORTER WALKS OUT OF THE WAITING ROOM CARRYING A BUCKET OF ASHES. HE PASSES CALLAN AS IF HE ISN'T THERE. THE TRAIN CAN BE HEARD APPROACHING CROSS' SIDE OF THE STATION.

12. EXT. CROSS' PLATFORM. NIGHT. T/CINE.

CROSS SUDDENLY SEES PALANKA MOVING ACROSS THE BACK OF THE STATION....

..... HE RUNS DOWN THE PLATFORM. THE TRAIN APPROACHES. AS CROSS GOES TO PASS THE LOADED BARROW, THE MIDDLE AGED MAN, HEARING HIS TRAIN, STEPS OUT.

13. EXT. CALLAN'S PLATFORM. NIGHT. T/CINE.

AT THIS PRECISE MOMENT A WOMAN ENTERS THE STATION. SHE SEES CROSS AND THE MAN COLLIDE. SO DOES CALLAN FURTHER UP THE PLATFORM.

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14. EXT. CROSS PLATFORM. NIGHT. T/CINE.

THE COLLISION FLINGS THE MAN VIOLENTLY FORWARD, HIS PIPE IS TORN FROM HIS MOUTH BY THE IMPACT OF THE BODIES. CROSS TRIES TO GRAB THE MAN BUT HE IS PITCHED FACE FORWARDS OVER THE EDGE OF THE PLATFORM...HE HITS THE LIVE RAIL. THE DRIVER TAKEN TOTALLY BY SURPRISE TRIES DESPERATELY TO BRAKE BUT CAN'T IN TIME, THE BODY OF THE MAN DISAPPEARS UNDER THE ONCOMING TRAIN. FOR A FRACTION OF A MOMENT CROSS HESITATES, STUNNED BY THE INCREDIBILITY, THE ABSURDITY OF THE ACCIDENT, BUT HE QUICKLY RE-ORIENTATES AND VANISHES INTO THE NIGHT AFTER PALANKA.

15. EXT. CALLAN'S PLATFORM. NIGHT. T/CINE.

THE WOMAN'S SCREAMS ARE DROWNED BY THE HISS OF THE TRAIN'S BRAKES AND THE SCREECH OF SKIDDING METAL. SHE TURNS AWAY AND BURIES HER FACE IN HER ARMS.

GO TO BLACK: FADE UP STUDIO.

COMING TO STUDIO: INT. POLICE STATION (NIGHT)

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3. 2(A)
MCU
Sergeant.

Sc. 16.
INT. POLICE STATION (NIGHT).

BOOM C. 1. and BOOM B. 1. (for voice on other end of telephone)
Linked phones
GEN'S.
Int. Rural Police Station Atmosphere.

SERGEANT: Dunsley police.....

VOICE O/V: This is the Dunsley Railway Station. There has been an accident. A man has fallen under a train.

SERGEANT: Has the train been moved?

VOICE O/V: We're doing that now. Can you get here right away?

SERGEANT: No..no..I'll have to contact Reading.

VOICE O/V: How long?

SERGEANT: Per, twelve minutes at the outside.

GO TO BLACK: FADE UP TELECINE.

T/C. FILM INSERT NO. 4.(16,) S.O.F.
Timing:

Sc. 17.
EXT. RAILWAY EMBANKMENT (NIGHT)

CROSS LISTENS FOR PALANKA'S MOVEMENTS. HE WALKS ON SEARCHING FOR HIM AND PASSES WITHIN A FEW FEET OF PALANKA HIDDEN. CROSS MOVES IN THE OPPOSITE DIRECTION AND DISAPPEARS. PALANKA SMILES TO HIMSELF AND REPLACES HIS KNIFE.

ON FILM INSERT NO. 4. -10-

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Sc. 18.
EXT. STATION (NIGHT)

TRAIN MOVES OUT. THE BODY IS COVERED WITH A BLANKET BY 2nd PORTER.

GO TO BLACK: FADE UP STUDIO.

4. 4(A)
MCU Callan.

Hold him R. Others b.g. as he crosses R.

Sc. 19.
INT. WAITING ROOM (NIGHT) ROOM A. 1.

GRAMS. Station Atmo TRAIN IN DISTANCE.

C.I.D. MAN: You were outside....on the platform?

OLD PORTER: Just before.

C.I.D. MAN: Before?

OLD PORTER: Come out of here....the waiting room.... seeing to this I was.

C.I.D. MAN: So you weren't on the platform when it actually happened?

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OLD PORTER: Sorry?

2ND PORTER: (PATS HIS EAR) Tom's a mite deaf, Sir.

As Callan walks L.
PAN L
TO W.S.
Old Porter and
2nd Porter L.
Mrs. Kent b.g.
C.I.D. Man R.

C.I.D. MAN: You were not on the platform when it happened?

OLD PORTER: I might have been....just... but I didn't see nothing.

C.I.D. MAN: Nothing at all?

OLD PORTER: Sorry no, not until after, afterwards.

ZOOM IN TO
CU
Mrs. Kent.

C.I.D. MAN: Can I just check your name again.

OLD PORTER: It's all horrible.

C.I.D. MAN:. Thomas...Fothen?

OLD PORTER: Horrible business.

2ND PORTER: With an 'n' that's right Sir.

C.I.D. MAN: Thanks.

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5. 1-(A)

O/Shoulder
Callan f.g. R.
C.I.D. Man and
Sgt. L. b.g.

SERGEANT: Best sir if we could get her back to Dunslay....away from here ....she wants to help but....

C.I.D. MAN: ..... It's getting damned cold here....I think you're right....(HE STEPS OVER TO CALLAN) I wonder Sir if you would mind coming with us?

CALLAN: Dunslay?

As Sgt. goes
HOLD
2s
C.I.D. and Callan.

SERGEANT: A mile from here Sir.

C.I.D. MAN: (TO SERGEANT) Could you check what's happening about the driver. If he's not too bad...I'd like him along.

SERGEANT: Right (EXITS)

6. 3(C)

O/S C.I.D. to
Fav. Callan.

C.I.D. MAN: I would like to get your statement tonight Mr....

CALLAN: Callan.

C.I.D. MAN: Oh yes. You live in London?

CALLAN: Yes.

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C.I.D. MAN: When are you planning to go back?

CALLAN: Well....before this happened....

C.I.D. MAN: (CONCERNED) Tonight?

CALLAN: Yes.

C.I.D. MAN: Train?

CALLAN: Car...I left it at Reading.

7. 1(A)
MCU C.I.D.

C.I.D. MAN: And came by train over here?

8. 3(C)
MCU Callan.

CALLAN: Bus actually.....I like buses.... half live in cars....get fed up with cars.... enjoy a bus ride every now and then..... relaxing.

9. 1(A)
MCU C.I.D. Man (react)

10. 3(C)
MCU Callan.

11. 1(A)
MCU C.I.D. Man.

C.I.D. MAN: You a rep. Sir.....a traveller .....get a lot of reps. down this way.... push up some mileage....thirty thousand a year some of them.

12. 4(A)
2s
C.I.D. L. and Callan .
Rev. Callan.

CALLAN: That's a lot ...a lot of miles.

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C.I.D. MAN: If you wouldn't mind Mr. Callan....it shouldn't take too long, then I'll get a car laid on to run you back to Reading straight away.

HOLD 2s

CALLAN: It all happened very .....very suddenly....I mean one minute...

C.I.D. MAN: I know Sir, it takes some time for it to register...like a dream at first.

THE SERGEANT RETURNS.

SERGEANT: He's waiting in the car.

Hold C.I.D. Man
L. to R. to
W.S.
Porters L.
Mrs. K. b.g.
C.I.D. Man R. f.g.

C.I.D. MAN: Shall we go then (TURNS TO THE TWO PORTERS) I'd like to see you both again tomorrow.

Serg. moves R
into b.g.

OLD PORTER: Horrible business.

2ND PORTER: We're on lates again tomorrow.

SERGEANT: I phoned your husband Mrs. Kent..he'll meet us.

Coming to BLACK FOR FILM INSERT. -15-

Copyright Protected

PAN R
Fav. Mrs. Kent
HOLD
as she walks to
camera and exits
R. with C.I.D. Man.

C.I.D. MAN: Won't keep you longer than I have to, Mrs. Kent.

Hold Frame
Callan enters R
to MCU

PAN HIM L
as he exits.

GO TO BLACK: FADE UP

T/C. FILM INSERT NO. 5.(16m) S.O.F.
Finlay:

Sc. 20.
EXT. RAILWAY TRACKS (NIGHT)

OLD WOMEN SCRUBBING HAND ON WINDOWS.

Sc. 21.
INT. PHONE BOX (NIGHT) GRAM.

Add effect of distant pub sounds music fom

CROSS: IS PHONING TO HUNTER. WE DO NOT HEAR WHAT HE SAYS.

13. 5(A)
LOW ANGLE
Ms. Hunter.

SC. 22
INT. HUNTER'S OFFICE (NIGHT) POOL B. 1.

B'CK. A. 2.
linked pho

CROSS: Cross, sir.

Cross o/v
phone - di

HUNTER: Cross, why so late. It's nearly midnight.

CROSS: It's all gone wrong, sir.

HUNTER: I can hardly hear. You sound either demented or drunk.

Copyright Protected

On 5 Shot 13. -17- SOUND.

CROSS: We've lost Palanka.

HUNTER: What. Repeat that.

CROSS: We've lost Palanka.

HUNTER: I suggest you return immediately, now perhaps you appreciate just how dangerous Palanka is.

CROSS: Tomorrow morning, sir?

HUNTER: Now Cross not tomorrow.

CROSS: Callan is still there.. you see Palanka slipped us at the station and Callan ...

HUNTER: Callan? Callan can take care of himself!

14. 3(D)
MCU Callan

C.I.D. Man out of focus Fr. L.

Sc. 23.
INT. MAIN DUNDAY STATION (NIGHT) BOOK C. 1.

C.I.D. MAN: The old boy passed you? CAMO. Rural police Station ext.

CALLAN: With a bucket of ashes.

C.I.D. How long before?

CALLAN: Thirty seconds maybe.

15. 2(A)
MCU C.I.D.

Callan out of focus Fr. R.

C.I.D. He was walking the other way?

Coming to 3 on Shot 16. -17-

CALLAN: His back to the train.

16. 3(D)
MCU Calla
a/b

C.I.D.: Was there anyone else.... around?

CALLAN: Around.

17. 2(A)
MCU C.I.D.
A/B

C.I.D.: On either platform?

18. 3(D)
MCU Callan.

CALLAN: The other porter was in a room making tea.

C.I.D: You noticed that?

CALLAN: The door was open.

19. 2(A)
MCU C.I.D.
A/B

C.I.D. I see.

20. 3(D)
MCU Callan

CALLAN: The man who died . I didn't even know he was there.

TIGHTEN
Shot.
to CU

C.I.D.: You didn't notice him at all.

CALLAN: He just ran out from behind the trolley.

21. 2(A)
CU
C.I.D.

C.I.D: Ran out?

CALLAN: As the train was coming.

C.I.D.: Ran out deliberately?

22. 3(D)
CU Callan

CALLAN: Well it looked like it.

23. 2(A)
CU C.I.D.

C.I.D.: Did he run out. This is very important, Mr. Callan.

24. 3(D)
CU Callan

Coming to 2 on Shot 26.

Copyright protected

CALLAN: I know, I know. But the man's dead. I don't want to....

25. 2(A)
CU C.I.D.

C.I.D.: Mr. Callan. I'm quite aware the man is dead. I've got to try and find out how and why.

26. 4(B)
CU Callan.

CALLAN: All right. All right. You asked me to help...I'm trying to help.

27. 1(B)
CU C.I.D.

C.I.D.: I realize you've had a nasty shock...not many people ever experience violent death.

28. 4(B)
CU Callan.

CALLAN: No. They don't know how lucky they are.

29. 1(B)
MCU C.I.D.

As he gets up
Hold him
MS R.

C.I.D.: A young man ...tallish... slim..colour of hair not known..possibly wearing belted suede jacket ...mean anything to you?

PAN DOWN
to
Callan.

CALLAN: Should it. I'm sorry.

30. 2(A)
MCU C.I.D.

C.I.D.: This is a description from Mrs. Kent.

31. 3(D)
CU Callan.

CALLAN: The woman?

C.I.D.: Of a man on the other platform.

CALLAN: Well I must be lind or daft or both.

32. 2(A)
CU C.I.D.

C.I.D.: You saw no one... no other person whatsoever?

33. 4(B)
CU Callan.

Coming to 2 on Shot 34.

Copyright protected

CALLAN: Just the man and only him for..well how long does it take to throw himself under a train? I'm sorry I'm drawing conclusions..

34. 2(A) TIGHT 2s Callan R. f.g. C.I.D. b.g.

and that's your job.

C.I.D.: No thank God..Mr. Lorrimer's.

CALLAN: Your superior?

C.I.D.: The coroner.

35. 3(B) TIGHT 2s Fav. Callan.

CALLAN: Coroner..does that mean.. that I'll have to testify?

C.I.D.: I'm afraid so Mr. Callan, this is only a preliminary

36. 2(A) CU C.I.D.

questioning, violent, unnatural deaths immediately fall under the jurisdiction of the coroner. There's bound to be an inquest.

37. 4(B) CU Callan.

CALLAN: When?

C.I.D.: Depends.

CALLAN: On what?

38. 1(B) CU C.I.D.

C.I.D.: They'll let you know

39. 4(B) CU Callan.

in good time, sir. You'll be a principal witness.

CALLAN: And Mrs. Kent.

C.I.D.: I should think so.

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CALLAN: She was there..she saw it.

40. 2(A) CU C.I.D.

C.I.D: Unfortunately it isn't that simple Mr. Callan.

41. 3(D) CU Callan.

CALLAN: And the driver?

42. 2(A) CU C.I.D.

C.I.D.: He saw the man just for a moment

43. 3(D) CU Callan.

A white face ..a blurr in the train lights.

CALLAN: It was very dark. Probably he -

44. 2(A) CU C.I.D.

C.I.D: Candidly Mr. Callan - you think this man took his own life?

45. 3(D) CU Callan.

CALLAN: He ran from behind the trolley.

C.I.D.: Yes. More or less what the driver said.

CALLAN: The woman. Mrs. Kent.. what did she say?

C.I.D.: That description I read to you.

CALLAN: Yes.

46. 2(A) CU C.I.D.

Copyright protected

C. I. D. Man is convinced that a man of the approximate build, age, appearance

47. 3(D) /
CU Callan
(react)

48. 2(A) /
CU C.I.D.

deliberately pushed the man. She insists the man was murdered!

T/C. SLIDE GRAMS.
"CALLAN"
End of Part One. MUSIC - TH

FADE VISION FADE SOUND

1st COMMERCIAL BREAK.

DURING BREAK: CAMERAS: 1,2,4. - HUNTER'S OFFICE.

BOOM C TO POS. 2 - HUNTER'S OFFICE.

BOOM B. to POS. 2 - KARAS STUDY.

Copyright

HIGH ANGLE
Hunter L.
Papers in Callan's hand R. f.g.

HUNTER: A prize cock-up!

CALLAN: We still don't know what Palanka was doing in Reading in the first place.

Hunter gets up
CRAB L
Hold Callan l. f.g.
Hunter R. b.g.

HUNTER: All so damned inconvenient. This Palanka business is getting .. complicated..messy! What do you make of Cross' report?

CALLAN: Very nice, very departmental. What was I doing stuck in a police station all night.

HUNTER: This woman..in your estimation...what did she see?

CALLAN: Enough of Cross to give a working description..build... approximate age...dress...enough.

Coming to 2 on Shot 50.

Copyright

On 1 Shot 49.

HUNTER: And the....incident?

CALLAN TIGHTENS AT HUNTER'S EUPHEMISTIC USE OF THE WORD 'INCIDENT'.

CALLAN: Just the climax.

Hold 2s
as Callan moves to
Hunter b.g.

HUNTER: A Freudian slip Callan?

CALLAN: What?

HUNTER: Your choice of word.

CALLAN: She saw the victim....

HUNTER: (CORRECTS HIM) An accident Callan.....'victim' has certain connotations.

CALLAN: She was very shaken.

HUNTER: Understandable in the circumstances.

50. 2(B)
TIGHT 2s
Fav. Callan.

CALLAN IS DELIBERATELY CRUDE.

CALLAN: Sick. She was sick.

HUNTER: That sort of detail we can dispense with.

CALLAN: Two hours later she was still white and shaking.

51. 4(C)
MCU Hunter.

HUNTER: Good.

52. 2(B)
A/B Callan.

CALLAN: If you don't mind my saying so, sir - you' are a bit of a bastard.

52. 4(C)
A/B Hunter.

Coming to 2 on Shot 54.

Copyright Protected

HUNTER: Put down your banner Callan...she was in a state of near hysteria ...am I right?

54. 2(B) MCU Callan.

CALLAN: Yes.

55. 4(C) MCU Hunter.

HUNTER: Shaking...crying... being ill?

56. 2(B) MCU Callan.

CALLAN: She was vomiting, sir.

57. 4(C) V. TIGHT 2s Fav. Hunter.

HUNTER: Then her account of what she saw ..or rather what she thought she saw ...particularly the implication of homicide...must become suspect?

58. 2(B) MCU Callan.

CALLAN: Maybe.

HUNTER: And from what you have said about your own answers...

59. 4(C) MCU Hunter.

CALLAN: Lies.

HUNTER: Explanation...

60. 1(C) MCU Callan.

CALLAN: I missed my vocation...what a performance....made a clear but simple reconstruction of the... 'incident'...of course, with certain changes in cast....

As he moves to b.g. DEVELOP INTO 2s Callan L. and Hunter R.

HUNTER: If Cross hadn't ....

CALLAN: 'If'....'if' ...that's a very big word sir..if that poor sod had stayed at home..if Polanka had gone to Birmingham..if you had let me handle him on my own

Coming to 2 on Shot 61.

Copyright protected

CALLAN: (CONTD.) ...if Cross had never been born....if!

HOLD
2s

HUNTER: Cross feels as bad about it as you do.

CALLAN: Does he...does he really, I wonder.

HUNTER: What's that supposed to mean?

CALLAN: From reading his report and then listening to you it sounds like the (HE SCREWS HIS FACE IN DISGUST AT THE WORD) 'incident'....what a nasty little word that is....has already been filed under miscellaneou

TIGHTEN
2s

HUNTER: You're not being very discreet Callan.

HOLD
Callan as Hunter moves R.

CALLAN: Oh but I was the model of discretion there pouring out my perjury.

61. 2(C)
2s
Callan b.g.
Hunter f.g.

HUNTER: This C.I.D. Man....he believed you?

CALLAN: More than Mrs. Kent....that's what you want isn't it?

TIGHTEN
2s

HUNTER: And the driver corroberated your story.

CALLAN: He didn't see Cross....again what you want.

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CALLAN: Talk of the devil - where's Cross now?

62. 1(E)
2s
Fav. Hunter b.g. R. Callan f.g. l.

HUNTER: Kalanka slipped him.

CALLAN: I gathered that.

CALLAN: (Mimics Porter) Horrible - horrible business.

63. 2(C)
MCU Callan.

HUNTER: What?

CALLAN: There was an old porter - deaf as a door - that's all he kept saying 'horrible business'. Christ how right he was. Any coffee?

64. 1(E)
MCU Hunter.

HUNTER: No

65. 2(C)
MCU Callan.

CALLAN: Charming.

66. 1(E)
MCU Hunter.

Coming to 2 on Shot 67.

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HUNTER: The range and complexity of Mr. Palanka's activities are only just beginning to percolate down from the

67. 2(C) MCU Callan. senior gentlemen./...intimidation....abduction .....at least four killings...you know about

68. 1(E) MCU Hunter. Karas?

69. 2(C) MCU Callan. CALLAN: We were careless.

70. 1(E) MCU Hunter. HUNTER: If Palanka isn't dealt with, and soon....there will be a lot of one way tickets to Prague.

71. 2(C) CU Callan. CALLAN: Go home or die.

72. 1(E) CU Hunter. HUNTER: Crude but effective./..I'm going to use Karas.

73. 2(C) CU Callan. CALLAN: Palanka thinks he's dead.

HUNTER: Then he's in for a surprise that should bruise his eastern european ego.

74. 1(E) CU Hunter CALLAN: The tiger and the goat.

HUNTER: Poetic Callan.

CALLAN: Does Karas know he's going to be crippled bait?

75. 2(C) CU Callan. HUNTER: Yes.

CALLAN: Palanka's really slipped

76. 1(E) CU Hunter. up there.

Coming to 2 on Shot 77.

Copyright Protected

HUNTER: Let's hope his professional pride gets the better of his discretion.

CALLAN: It could work

77. 2(C)
CU Callan.

HUNTER: It must work..how good is Callanke Callan?

CALLAN: He's good sir.

HUNTER: That's why I want you with Cross.

CALLAN: What about the inquest?

78. 1(E)
CU Hunter.

HUNTER: Yes..the inquest.

79. 3(P)
W.S.
Karas dictating
f.g.
Mrs. Karas typing
b.g.

Hold Karas as he wheels himself left.

Sc. 25.
INT. KARAS'S STUDY. (MORNING)

BOOM B. 2.
GRAMS. Distant Traffic.

KARAS: IS DICTATING A TELEGRAM IN CZECH.

80. 4(E)
W.S.
Cross.
TIGHTEN SLOWLY TO MS as he puts book down. looks to window and takes up another book.

Sc. 26.
INT. ANTE ROOM (MORNING)

BOOM D. 1.
GRAMS. A/T and Distant Fi engine sir

Q.
FRONT
DOOR
BELL.

81. 2(D)
W.S.
Karas f.g. L.
Mrs. Karas b.g. R.

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Sc. 27.
INT. KARAS' STUDY (MORNING) BOOM B. 2. GRAMS A/B.

Cross enters b.g. TIGHTEN AND HOLD Mrs. Karas and Cross R to door.

MRS. KARAS: Coming. Coming.

82. 3(E)

MS
Hold Mrs. Karas and Cross to door. Cross f.g. R. Mrs. K. L.

3 soft Knocks on door before opened.

Sc. 27(a)
INT. KARAS' HALL (NIGHT) BOOM A. 4.

As Callan enters HOLD Cross f.g.

MRS. KARAS: Ah, it's Mr. Callan.

CROSS: Good evening Mr. Callan.

Let them all exit Frl. L.

CALLAN: Good evening Mr. Cross.

MRS. KARAS: It's Mr. Callan, Otto.

83. 2(E)

W.S.
Karas f.g.
Callan, Cross, Mrs, K. b.g.
HOLD
Karas as he starts dictating machine.

Sc. 27(b)
INT. KARAS' STUDY (NIGHT) BOOM B.2.

MR. KARAS: Good evening. Mr. Callan.

CROSS: Would you excuse us.

KARAS: Of course, of course.

84. 4(E)

2s
Cross and Callan.

RECORD ON DAY. Mr. Karas dicting to play in b.g. of this scene

Sc. 28.
INT. ANTE ROOM (NIGHT)

Coming to 1 on Shot 85.

Copyright Protected

CROSS: Look - about last night.

CALLAN: Hunter showed me your report.

CROSS: Who was he?

CALLAN: I don't know - Do you know I don't know his name.

CROSS: Perhaps it's better that way - less personal.

CALLAN: Filed under miscellaneous.

CROSS: What?

CALLAN: You wouldn't understand.

CROSS: Why did you stay?

CALLAN: There was another witness..

85. 1(D)
MCU Cross

CROSS: What?

CALLAN: A woman..I had to cover for you.

CROSS: But..did she?

CALLAN: Hunter will fill you in.. tomorrow...

CROSS: I nearly had him..if that stupid -

86. 4(E)
MCU Callan(react)

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87. 1(D)
MCU Cross.

CROSS: So what now?

CALLAN: We wait for Palanka.

88. 4(E)
2s
Cross f.g. L.
Callan R.

CROSS: You think he'll come?

CALLAN: He'll come.

CROSS: Always so sure.

CALLAN: That's right.

CROSS: Why?

CALLAN: Because he's young and arrogant...got to prove something.. like you Cross.

89. 1(D)
MCU Cross

CROSS: It was an accident.

90. 4(E)
MCU Callan

As he goes to door
PAN L
to 2s
Cross f.g. L.

ASSEMBLY EDIT.

CALLAN: No ..no ..no you must get it right. It was just an 'incident'. When I find out who he was I'll let you know who you ...incidentally killed.

STOP TAPE: CAMERA REPOS.
CALLAN REPOS.

91. 4(F)
W.S.
table and bottle
f.g.
Callan b.g.

KNOCK ON DOOR.

PAN CALLAN
to door L. and
back to table.

Lonely enters
2s L.

Sc. 29.
INT. CALLAN'S ROOM (NIGHT)

BOOM A. 2.
GRAMS.
Distant S
atmos.
and
Distant
jet.

CALLAN: Lonely?

LONELY: Mr. Callan? Having a party?

CALLAN: A one man wake

LONELY: Don't like the sound of that... morbid that is

Copyright protected

CALLAN: There's a glass over there - that's enough.

LONELY: How are things Mr. Callan?

CRAB R
Hold 2s
As Callan sits.

CALLAN: Things Lonely...things are things are things are things...

LONELY: Oh dear, was he a friend?

CALLAN: Who?

LONELY: Whoever it is that's not any more like.

CALLAN: I don't even know his name.

LONELY: .... Well then.

CALLAN: 'Well then', maybe you're right.

LONELY: You wanted something Mr. Callan?

CALLAN: You are perceptive aren't you - very perceptive.

92. 3(F)
O/Shoulder
Lonely - photo of Palanka.

LONELY: Foreign?

TIGHTEN TO CU
photograph.

CALLAN: Right.

LONELY: Always tell..something about the eyes...the set of the eyes...Pollak?

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CALLAN: Close...Czech.

LONELY: Same thing.

CALLAN: There's an address and 'phone number on the back.

93. 1(L)
MCU Lonely.

CALLAN: You free for the next few nights?

LONELY: (CAUTIOUSLY) Depends...I was thinking of going fishing.

94. 3(F)
MCU Callan.

CALLAN: (LAUGHS) Fishing?

95. 1(L)
MCU Lonely(reaction)

96. 3(F)
A/B Callan laughing.

LONELY: It's a sort of hobby.

97. 1(L)
MCU Lonely.

CALLAN: Don't worry...it's an eyes and ears job.

98. 4(F)
2s
Lonely l.
Callan R.

LONELY: (WAVES PHOTOGRAPH) This geezer?

CRAB R
Fav. Lonely.

CALLAN: He's going to be around that place soon...I want to know when to expect a visit... bake a cake.

LONELY: But Mr. Callan...won't your friends?

CALLAN: One little 'phone call...no bother... no fuss...if you spot him you 'phone me, you scarper...all right?

LONELY: And he's a nightingale?

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On 4 Shot 98. SOUND.

CALLAN: Loves the dark.

LONELY: It's the eyes...always tell you know.

99. 3(F)
MCU Callan.

CALLAN: Fishing!

100. 2(C)
CU Photos and Hunter's hands. (O/shoulder Hunter)

30. INT. HUNTER'S OFFICE. DAY. BOOM C. 2

HUNTER: You're doing days?

Hold shot as Hunter looks through photos.

CROSS: Callan prefers the night thank goodness.

HUNTER: Who's there now?

CROSS: Farrow and Martin...I said I'd be about an hour.

HUNTER: No hint of [illegible]?

CROSS: One false alarm.

PAN UP TO CROSS.

HUNTER: How did Karas take it?

CROSS: He laughed.

HUNTER: Good.....Has Callan said any more about that Reading business.

CROSS: Hasn't mentioned it again ...but

101. 1(E)
MCU Hunter.

HUNTER: I hate hesitant answers. If you've got anything to say, say it, but wha

102. 2(C)
MCU Cross.

Coming to 1 on Shot 103.

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CROSS:
pre-occupied.

HUNTER: Too damn right...it's worrying.

CROSS: When is the inquest, Sir?

103. 1(E) MCU Hunter.

HUNTER: We haven't heard ...there's nothing

104. 2(C) MCU Cross.

to stop the coroner holding it any time.

CROSS:Are you involved, Sir?

105. 1(E) CU Hunter.

HUNTER: The most important single thing about

106. 2(C) CU Cross

this section is its anonymity Cross../..this has to be maintained at all cost../.I'm just

107. 1(E) CU Hunter.

praying that Callen doesn't get...temperamental.

108. 2(C) CU Cross.

CROSS: From the look on his face the pain is bad...an attack of conscience.

109. 1(E) CU Hunter.

HUNTER: If he can just get through the inquest without involving the Department... I don't want to use pressure../..the fewer

110. 2(C) CU Cross.

people that know about this the better.

CROSS: Was there anything in the papers, sir?

111. 1(E) CU Hunter.

HUNTER: A couple of paragraphs in a national late edition...small feature,

112. 2(C) CU Cross.

pictures of wife and children in the local.

CROSS: The women's story...was that mentioned?

113. 1(E) CU Hunter.

HUNTER: Apparently she's had a nervous collapse.

114. 2(C) CU Cross.

CROSS: Well then....I can't see what Callan is brooding about..it can't be anything but an open and shut suicide.

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115. 1(E) CU Hunter. HUNTER: Sometimes, James, you delight me.

116. 2(C) CU Cross. CROSS: Sir?

117. 1(E) CU Hunter. HUNTER: So young and so insensible.

118. 2(C) CU Cross. CROSS: Not insensible sir.

119. 1(E) CU Hunter. Just aware of the problems of emotional involvement

120. 2(C) CU Cross. we're a bit like surgeons sir...

121. 1(E) CU Hunter. HUNTER: Elucidate, I'm fascinated.

122. 2(C) CU Cross. CROSS: When YOu're dealing with life and death a touch of callousness can sometimes be a virtue.

STOP TAPE: CAMERAS REPOS.

FADE UP:
T/C. FILM INSERT NO. 6. (16 m) S.O.F.
Timing:

Sc. 31.
EXT. LONDON SQUARE (NIGHT)

LONELY IS LURKING OUTSIDE KARAS' FLAT. LOOKING FOR PALANKA.

GO TO BLACK: FADE UP STUDIO.

123. 1(N) Callan f.g. Sc. 32/33.
INT. KARAS' STUDY (NIGHT) BOOM B.

GINAIS.
Distant traffic.
London S

MRS. KARAS: Darling, it's getting very late.

Coming to 2 on Shot 124.

Copyright Protected

KARAS: I'm not tired.

MRS. KARAS: Some tea Mr. Callan?

TIGHTEN TO Callan.

CALLAN: Thank you. How is the book coming?

124. 2(E)
PROFILE 2s
Mrs. K. f.g.
Karas b.g.

KARAS: Slowly Mr. Callan, slowly. Obituaries are always painful, a testament to the death of one's country, one's culture even more so.

MRS. KARAS: Otaker, Mr. Callan doesn't want to hear such things.

KARAS: I'm sorry.

125. 1(F)
LCU Callan.

CALLAN: No..no please.

126. 4(H)
O/shoulder Callan R.
Mrs. K. and Mr. K. 1.

KARAS: I haven't long to live.

MRS. KARAS: Otaker.

TIGHTEN TO KARAS.

KARAS: Even if you stop Palanka .. I must finish my book, that is all that's important. The rape of Czechoslovakia , Mr Callan, must not be forgotten. Not like Hungary was. It marks a crucial moment in history, a great power retreating from humanity, plunging towards irrationality, prejudice, fear and gangsterism.

127. 3(P)
MS Mrs. K. (reaction)

128. 1(F)
MS Callan (reaction)

129. 4(H)
A/B Karas.

1 on Shot 130.

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KARAS: (cont'd) Forgive me. The beginning of the end of the Soviet system. This contains a passionate indictment by over thirty internationally recognised Czechs - this is more than a book Mr. Callan - it is a political bomb. I'm going to dedicate it to Palanka...a living proof of the degeneracy of what, to me, might have been Utopia!

130. 1(F)
MCU Callan.

CALLAN: (PAUSE) All countries have their Palankas...all governments.

131. 2(E)
2s
Mrs. K. f.g.
Karas b.g.

KARAS: A necessary evil perhaps?

132. 1(F)
A/B Callan.

CALLAN: I suppose so..I suppose that's what they tell themselves... maybe they're right.

133. 4(H)
2s
Callan f.g. R.
Karas b.g. l.

KARAS: I am not a naive man, Mr. Callan....I have travelled extensively. I have seen many countries. I am quite aware of the veneer of democracy in some of them, to a certain degree in your own country. The power of central government, their passion for security...secrecy..which no doubt often demands an expedient, anonymous death.

134. 2(E)
MCU Callan.

Copyright Protected

As Callan gets up
LOOSEN
Hold him 1
as he moves to
window.

CALLAN: This is very good.

MRS. KARAS: Another glass?

CALLAN: No thank you.

HOLD 2s
Mrs. K. f.g.
Karas b.g.

KARAS: You are a lonely man Mr. Callan.

135. 1(F)
MS Callan.

136. 2(E)
A/B Callan.

KARAS: Yours is a difficult occupation..sometimes a very unhappy one?

137. 1(F)
MCU Callan.

CALLAN: It has its moments.

STOP TAPE: CAMERAS REPOS.
CALLAN REPOS.

S.O.F.

13 FILM INSERT NO. 7
Timing:

34. EXT. LONDON SQUARE.(NIGHT.)T/CINE

AGAIN WE SEE LONELY EARNING HIS BONUS. THERE IS A FENCED GARDEN IN THE CENTRE OF THE SQUARE. LONELY MOVES AROUND THE PERIMETER NOT KNOWING THAT HE IS BEING WATCHED BY PALANKA WHO IS HIDDI IN THE GARDENS. LONELY STOPS BY A STREET LIGHT, TAKES A WADGE OF UNGAINLY SANDWICHES FROM HIS RAINCOAT POCKET,UNWRAPS ONE AND RAMS IT IN IS MOUTH HUNGRILY, THEN HE TURNS AND IS LOST IN THE DARK. PALANKA LOOKS UP AT THE APARTMENT WINDOW AND SMILES CONFIDENTLY TO HIMSELF.

GO TO BLACK: FADE UP STUDIO.

---

138. 1(J)
O/shoulder Callan
to MCU of him in
mirror.

35. INT. CALLAN'S KITCHEN (DAY)

BOOM C.1
BOOM A.

Copyright Protected

KNOCK.

GRAMS. Street Ext. Atmos. children playing.

Callan is shaving as he hears knock on door.

HOLD HIM TO DOOR. ZOOM IN TO see boiling kettle.

CALLAN: Yes?

C.I.D. MAN: (O/SHOT) Mr. Callan?

CALLAN: Who is it?

C.I.D. MAN: Inspector Kyle....

Reading C.I.D.

139. 4(J)

W.S. PAN Callan to door 1.

35(a)
INT. CALLAN'S LIVING ROOM (DAY)

CALLAN: (UNLOCKS DOOR AND OPENS IT) I've ...I've just got up.....

THEN PAN L hold C.I.D. Man to table.

C.I.D. MAN: Soory...I'd have called later ..but I've only got one day in Lond...back this evening.

CALLAN: Come in. Sit down... I'll just finish.

140. 2(F)

MCU Callan f.g. shaving.

C.I.D. Man steps into shot b.g. 2s Callan R. Man L.

35(b)
INT. CALLAN'S KITCHEN (DAY)

C.I.D. MAN: Late night?

CALLAN: Sort of.

C.I.D. MAN: I've got a few more questions Mr. Callan.

Coming to 1 on Shot 141.

Copyright Protected

CALLAN: Couldn't you have 'phoned .....you've got my number?

C.I.D. MAN: You can't interrogate on a telephone?

141. 1(J) 2s o/shoulder C.I.D. fav. Callan.

CALLAN: (QUICKLY) Interrogate?

C.I.D. MAN: Just a few points to clear away.

142. 2(F) (As he turns) A/B 2s.

CALLAN: (SHAVING) They must be important?

C.I.D. MAN: I think so.

CALLAN: What was his name?

C.I.D. MAN: It was in the papers.

CALLAN: I try very hard not to read them... too depressing.

C.I.D. MAN: Arlen...Thomas Arlen, married... three kids.

CALLAN: Unusual name.

C.ID. MAN: So is Callan...they even sound a bit alike.

Coming to 1 on Shot 143.

Copyright Protected

As Callan exits l.
Hold
C.I.D. Man.

CALLAN: A bit.

143. 1(J) (C. moves to stove) How can I help you?
MS Callan
by stove
C.I.D. Man
enters to
2s
right.

C.I.D. MAN: (ABRUPTLY) What were you doing in Reading?

CALLAN: Visiting.

C.I.D MAN: Who?

CALLAN: Does it matter?

C.I.D MAN: Perhaps.

CALLAN: A friend.

C.I.D MAN: Just a friend.

CALLAN: That's right.

TAKES A SMALL NOTEBOOK AND PENCIL FROM AN INSIDE POCKET.

PAN DOWN
to Callan's
breakfast.

C.I.D. MAN: Could I have his name and address?

PAN UP
as Callan
moves to
b.g.

CALLAN: No.

C.I.D MAN: Any reason?

CALLAN: Several.

C.I.D MAN: A routine question.

Cont'd to 3 on Shot 144

Copyright Protected

CALLAN: But not a routine answer?

C.I.D. MAN: Your privilege Mr. Callan.

HOLD CALLAN to door b.g. As he goes out l. HOLD C.I.D. MAN.

CALLAN: Anyway...who said it was a man.

144. 3(F)
MS Callan sitting down to breakfast.

Sc. 35(c)
INT. CALLAN'S LIVING ROOM (DAY)

145. 4(J)
MS C.ID. Man PAN HIM L he sits to 2s Callan R. f.g. Man l. b.g.

C.I.D. MAN: Mrs. Kent's story worried me.

CALLAN: It worried me.

C.I.D. MAN: I've got a statement from a bus conductor. A man answering the description she gave got on his bus at Felton...got off at the station...about two minutes before the train.

146. 3(F)
2s O/shoulder C.I.D. Man Fav. Calln.

CALLAN: I was on that bus...I didn't see him.

C.I.D. MAN: That's odd...the conductor swe rs he got on at the same stop as you.

CALLAN: He must be very observant.

147. 4(J)
MCU C.I.D. Man.

C.I.D. MAN: He is, could even describe the other passengers at that stop... a young bloke in a flying jacket, a boy saying goodbye to his girl, another man jumped on as it was pulling way.

148. 3(F)
MCU Callan.

You got on first.

149. 4(J)
MCU C.I.D. Man.

150. 3(F)
MCU Callan.

CALLAN: Did he say what kind of fillings I have in my teeth?

151. 4(J)
TIGHT 2s
C.I.D. MAN 1.
Callan R. f.g.
eating.

C.I.D. MAN: Do you still deny any knowledge of this man?

CALLAN: Deny...I don't deny anything...I saw a man fall under a train...I didn't see anyone push him, bash him, get on or get off a bus.

C.I.D. MAN: 'Fell'?...you said 'ran' threw himself' when we first met.

TIGHTEN TO C.I.D. MAN
As he fumbles in briefcase.

CALLAN: I saw no other man.

C.I.D.: HE UNCLIPS HIS BRIEF CASE AND TAKES OUT THE DEAD MAN'S PIPE WRAPPED IN A POLYTHENE BAG. HE SHOWS IT TO CALLAN.

152. 3(F)
MCU Callan looking at watch.
FULL OUT
TO TIGHT 2s
Fav. Callan and pipe in
C.I.D. Man's hand.

C.I.D. MAN: I found this.

CALLAN: Arlen's?

C.I.D.MAN: I'm glad you remember his name.

CALLAN: He smoked a pipe.

C.I.D. MAN: On the platform under the trolley... several feet away from the edge of the platform.

CALLAN: So?

TIGHTEN TO PIPE AND CALLAN MCU.

C.I.D.MAN: Doesn't it seem strange to you Mr. Callan that anyone contemplating suicide should be smoking a freshly packed pipe?

Coming to 4 on Shot 153.

Copyright Protected

CALLAN: What about these women that go and have their hair done before shoving their heads in the oven?

153. 4(J)
MCU C.I.D. Man.

C.I.D.MAN: All right...question two, if he ran and threw himself in front of the train

154. 3(F)
MCU Callan and pipe f.g.

why didn't we find this somewhere on the track.. like the rest of him.

CALLAN:I don't know...I don't know.

155. 4(J)
MCU C.I.D. MAN

C.I.D.:MAN: Let me put it another way if he was pushed...

156. 3(F)
CU Callan.

CALLAN: He wasn't!

157. 4(J)
CU C.I.D. MAN.

C.I.D. MAN: ..... Bear with me...please... If he was pushed the pipe might easily have

158. 3(F)
CU Callan and pipe
PAN UP
as he gets up.
PAN L TO C.I.D. MAN
as Callan exits R.

slipped from his mouth?

CALLAN: I saw no one...not even Arlen until it happened.

159. 1(J)
MS Callan washing up.

Sc. 35(d)
INT. CALLAN'S KITCHEN (MORNING). BOOM.

C.I.D. MAN enters to 2s.

HOLD CALLAN as he moves 1.

C.I.D. MAN: Mrs. Kent has been quite ill.

CALLAN: I'm sorry.

C.I.D.MAN:We requested Mr. Lorrimer to postpone the inquest until she has recovered sufficiently to appear.

CALLAN: When might that be?

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C.I.D. M.

HE PUSHES THE CARD OUT IN FRONT OF CALLAN'S FACE. IT IS A VERY GOOD POLICE IDENTIKIT PICTURE OF CROSS.

As Callan turns PAN R AND TIGHTEN TO CU IDENTKIT OF CROSS.

C.I.D.MAN: Are you certain you didn't see this man?

GRAMS.

T/C. SLIDE. "CALLAN" End of Part Two.

END OF PART TWO

THEME MUS

FADE VISION

FADE SOU

2nd COMMERCIAL BREAK.

DURING BREAK: CAMERAS: 1,2,3,4, REPOS TO - HUNTER'S OFFICE.

BOOM C. to POS. 2 - HUNTER'S OFFICE.

Copyright

FADE UP T/C SLIDE.

	PC CALLAN PART TITLE CAPTION.		TITLE MUS
160.	1 H) TIGHT MS. Profile Hunter.	Sc. 36. INT. HUNTER'S OFFICE. (DAY)	BOOM C. 2
		HUNTER: A Sherlock Holmes conductor and a conscientious policeman...that's all we needed.	
161.	4(K) TIGHT MS profile Callan	CALLAN: Any good copper checks out information, however improbably, Kyle is obviously a good copper.	
162.	1(H) TIGHT MS Profile Hunter.	HUNTER: He's on his way back to Reading.	
		CALLAN: He said this evening.	
		HUNTER: I didn't want the Department involved.	
163.	2(C) TIGHT MS Callan HOLD AS HE STANDS UP TO L/A.	CALLAN: The Department is involved, right up to its pale blue back...what did you expect that no one would follow up Mrs. Kent's story. When is it going to get through to you that I'm in dead trouble.	
164.	3(G) MCU Hunter		
165.	2(C) T. MS Callan	HUNTER: An accident. We killed an innocent m CALLAN: Why don't you go and tell that to the coroner ..... tell that to his [illegible] and kids. We're very sorry you see but we were after this other man	
166.	3(G) T. MS Hunter.		

He stands up hold 2s.

HUNTER: You've been around long enough to know that this section can function as it does primarily because few people know we exist, I do not intend to widen that social circle Callan.

167. 2(C)
T. MS Callan
Hunter R.
out of focus.

CALLAN: We're trained to treat people like numbers, ciphers, - dispensible, indespensible, red file, blue file, white file, yellow file....

168. 3(G)
TIGHT 2s
Fav. Hunter.

HUNTER: That's the only way we can work.

CALLAN: All in the public interest?

HUNTER: In the end...yes.

169. 2(C)
MCU Callan.

CALLAN: So what about my bloody interest. If I'm copped for perjury you won't want to know. We're all so hung up on this bloody system we're becoming numbers ourselves... bloody zombies!

170. 3(G)
MCU Hunter.

171. 2(C)
MCU Callan.

172. 3(G)
MCU Hunter.

HUNTER: You're the best man in this section Callan, probably the best we've ever had, but for one thing, you were re-activated because of over-involvement.

173. 2(C)
CU Callan.

CALLAN: Because I showed a normal human emotion, sir.

174. 3(G)
CU Hunter.

HUNTER: Exactly.

175. 2(C)
CU Callan(react)

176. 3(G)
CU Hunter(react)

177. 4(K)
TIGHT MS Callan

CALLAN: What do we do?

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178. 1(H)
T. MS Hunter profile.

HUNTER: Put a call through to C.S. Rutherford Special Branch, Reading, INTERCOM.

179. 4(V)
MCU Callan profile.

this is a priority call so hurry it along.

CALLAN: A quick gag job?

HUNTER: In the interests of national security.

180. 1(H)
MCU PROFILE HUNTER.

CALLAN: Naturally.

HUNTER: If it ever leaked out that we invoked a top security restraint in this case it could lead to a press orgy, even a public enquiry, the boy scouts at Whitehall would have a field day.

181. 2(C)
CU Callan.

182. 3(G)
CU Hunter.

CALLAN: What about the Coroner?

HUNTER: You're on your own there Callan.

183. 2(C)
CU Callan.

CALLAN: Too right I am.

184. 3(G)
CU Hunter.

HUNTER: If we so much as approached the coroner it could be very dangerous and I don't want to take that degree of risk.

185. 2(C)
CU Callan

CALLAN: So.. I'm on my own.

HUNTER: It's the only way.

CALLAN: Perjury isn't my speciality.

186. 3(G)
CU Hunter.

PHONE. HUNTER: Rutherford ...Hunter, you have a C.I.D. Officer Kyle..Inspector Kyle....

187. 2(C)
CU Callan.

ASSEMBLY EDIT.

STOP TAPE: CAMERAS REPOS.
CALLAN REPOS.

188. 4(D)
CU magazines
HOLD
as Lonely throws
in boots,
knife and tin
As he takes
magazine
PAN R AND HOLD
HIM as he puts
tin of condensed
milk on bed.

Sc.37.
INT. LONELY'S ROOM (DAY)

BOOM A.5.

GRAMS.
Atmos.
distant
traffic an
factory
whistle.

189. 3(H)
MS Callan in
door.

As he bangs door.

190. 1(G)
MS Lonely.

LONELY: Jumping Judas!

191. 3(H)
MS Callan

CALLAN: I thought you were an atheist?

192. 1(G)
TIGHT MS
Lonely.

LONELY: Not me Mr. Callan...I got lots of books.

193. 3(H)
LOW ANGLE
TIGHT MS
CALLAN.

CALLAN: He keeps a lovely table.

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CALLAN: (HAS TO SMILE) A real library leech eh mate?

194. 4(D)
HIGH ANGLE
o/shoulder Callan
Fav. Lonely.

LONELY: I don't know about that.

CALLAN: (SERIOUSLY) It sounded urgent?

LONELY: My note?

CALLAN: (PATIENTLY) What else?

LONELY: I'phoned twice.

CALLAN: So I'm here.

LONELY: It's a bit embarrassing.

195. 3(H)
MCU Callan.

CALLAN: You want me to turn round.

196. 4(D)
HIGH ANGLE
O/shoulder Callan
Fav. Lonely.

LONELY: No Mr. Callan serious .... I've been watching that gaff six nights now.

CALLAN: No sign?

LONELY: That's just it ...I haven't seen him but .... but .... I know you'll laugh.

197. 3(H)
LOW ANGLE
MCU Callan.

CALLAN: Try me.

198. 4(D)
HIGH ANGLE
MCU Lonely.

LONELY: I know he's been/around .... two or three times I've had this sort of feeling.....

199. 3(H)
PAN UP with mug
to Callan MCU.

CALLAN: (FINGERING SOME OF LONELY'S BOOKS) It's all this advanced reading you do.

LONELY: (SERIOUS AND CONCERNED) Mr. Callan ....

200. 4(D)
HIGH ANGLE
MCU Lonely.

I'm telling you .... he's around .... and all I can say is you watch yourself with this one ....

201. 3(H)(As C. sits)
TIGHT 2s
Fav. Callan.

CALLAN: Can you last it out till the end of the week?

LONELY: If you think it's any good.

202. 4(D) CALLAN: Thanks. Lonely.
TIGHT 2s
Fav. Lonely.

LONELY: Yes, Mr. Callan?

203. 3(H)
TIGHT 2s
Fav. Callan.

CALLAN: Wouldn't eat that mate, give you heart burn.

204. 4(D)
MCU Lonely (react)

205. 2(G)
CU Cross' gun.

Sc. 38.
INT. KARAS'S ROOM (DAY) ROOM B.2.

P/B TO W.S.
Cross f.g. Karas b.g.
CRAB L HOLD
CROSS ENDS.
to windows and
Karas f.g.
As phone rings
PAN TO KARAS -
TIGHTEN AND HOLD
Cross MCU as he
answers the phone.

KARAS: Karas speaking. ROOM C.2.

HUNTER: May I speak to Cross? (O/V) Hunter on phone o/v.

KARAS: Just a moment. Mr. Cross.

CROSS: Cross.

HUNTER: Is anything happening?

CROSS: No Sir, nothing..I'm beginning to wonder if he's in London at all.

ASSEMBLY EDIT.

STOP TAPE. CAMERAS REPOS..

206. 3(J)
O/shoulder Leach trying door. As he turns PAN UP TO O/S 2s
Leach (back to cam)
Callan b.g. l.

Sc. 39.
INT. LANDING OUTSIDE CALLAN'S FLAT (DAY) ROOM A. 1.
GRAMS.
Dist. Traf
Door bangi
Children playing.

LEACH: Mr. Callan?

Coming to 1 on Shot 207 54

CALLAN: You wanted something?

Hold 2s

LEACH: My name is Leach, Leach and Copely, Reading ....Mrs Arlen's solicitor's.

CALLAN UNLOCKS THE DOOR.

BOOM A.
PAN R INT.

CALLAN: Can you prove that? You better come in.

207. 1(L)
W.S.
Leach and Callan.
Hold Callan to fire
f.g. R.
Leach b.g.

BOOM A. 1
B.3.

Sc. 39(a)
INT. CALLAN'S LIVING ROOM (DAY)

Atmos cont

CALLAN: How is Mrs Arlen?

LEACH: Very distressed .... we're worried about her.

CALLAN: I'm sorry.

208. 4(N)
MS Leach.

As he moves R.
PAN R HOLD 2s
Fav. Callan.

LEACH: Mr. Callan .... I know this is an imposition but I felt I must come to see you.

CALLAN: Sit down.

LEACH: It's difficult to know how to put it.

CALLAN: Try simple sentences so we both know what we're talking about.

209. 1(L)
TIGHT 2s
Fav. Leach.

LEACH: You were the principal witness at Tom's death.

CALLAN: And Mrs Kent.

Coming to 4 on Shot 210.

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TIGHTEN TO
CU Leach.

LEACH: Mrs Kent is very (TACTFULLY) .....and confused ..... (PAUSE) ..... Mrs Arlen quite simply cannot accept that her husband could ever take his own life, I've known him for twenty years and I can't believe it even remotely possible ..... Couldn't you have been mistaken .. apparently it was very dark .... ~~are you sure~~ he wasn't ill or slipped or something?

210. 4(N)
CU Callan (react)

211. 1(L)
CU Leach.

212. 4(N)
CU Callan.

CALLAN: (EVASIVELY) I just told the police what I saw.

213. 1(L)
CU Leach

LEACH: But it must have happened so..... swiftly?

214. 4(N)
CU Callan.

CALLAN: I'm sorry Mr Leach .... believe me I don't like this any more than you, but there it is.

215. 1(L)
TIGHT 2s
Fav. Leach

TIGHTEN TO CU.

LEACH: To be quite honest with you Mr Callan (LEACH IS EMBARRASSED) ..... perhaps I shouldn't be here at all .... before the inquest .... we have a problem. Mr Arlen was well insured but the policy is an old one with a very severe "self destruction" clause.

216. 4(N)
CU C lan.

CALLAN : That means?

217. 1(L)
CU Leach.

LEACH: If the coroner gives a suicide verdict it's more than possible ..

Coming to 4 on Shot 218.

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LEACH: (CONT) ..... The insurance company would be legally within rights to deny Mrs Arlen's claim.

218. 4(N)
CU Callan.

CALLAN: No money?

LEACH: Certainly not the full entitlement.

219. 1(L)
CU Leach.

CALLAN: Which is?

ASSEMBLY EDIT.

LEACH: About - - eight thousand.

STOP TAPE: REPOS CAMERAS AND CALLAN.

220. 1(E)
CU Hunter

Sc. 40 . INT. HUNTER'S OFFICE(DAY) BCOM C. 2.

HUNTER: Eight thousand! Are you out of your mind Callan?

221. 2(C)
CU Callan.

CALLAN: There is an alternative.

HUNTER: Which is?

CALLAN: I could go to this inquest and blow the whole bloody issue .... wide open.

HUNTER: (CALMLY) You could ..... but you won't.

CALLAN: With Kyle gagged and Mrs Kent confused coroner might easily bring a suicide verdict.

222. 1(E)
CU Hunter.

HUNTER: Precisely.

223. 2(C)
CU Callan

CALLAN: Don't you care ..... don't you think we owe her something .. how much is one dead husband worth Hunter?

224. 1(E)
A/B Hunter.

225. 2(C)
A/B Callan

226. 1(E)
CU Hunter.

HUNTER: I couldn't get that amount of money without having a lot of questions asked to which Callan ..... I don't have answers.

227. 2(C)
CU Callan.

CALLAN: God.

228. 1(E)
BCU Hunter.

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ASSEMBLY EDIT.

HUNTER: Don't do anything we all might regret later, David.

STOP TAPE: REPOS CAMERAS AND CALLAN TO COURT SCENES.
ALL COURT SCENES DONE IN CONTINUITY.
THEN
REPOS FOR ALL INT. KARAS FLAT SCENES.

T/C. FLIM INSERT NO. 8 S.O.F.
Timing:

Sc. 41. EXT. LONDON SQUARE(DAY)

PALANKA DISGUISED AS A POLICEMAN IS CHECKING OUTSIDE KARAS'S FLAT. HE APPROACHES THE BACK OF THE BUILDING AND SLIPS OUT OF SIGHT.

GO TO BLACK: FADE UP STUDIO : Truck in 2nd Position for Court Scene. Jury backing out.

229. 2(G)
MCU Callan
Hold as he rises.

Sc. 42.
INT. CORONER'S COURT (DAY)

BOOM A. 3.
Witness Box Mic.

Coroner's Mic.

CONSTABLE: Court will rise for Her Majesty's coroner . Please be seated, jury remain standing.

Slight ech on atmos.

TAPE RUN: REPOS CALLAN TO 2nd POSITION F.G. OF COURT.
(N.B. Repeat dialogue and action of shot 229 then into shot 230.)

230. 4(N)
W.S. court
PAN R
from jury f.g. to coroner and constable to Callan f.g. back view as he looks R.

CONSTABLE: All manner of persons who have anything to do at this court - before the Queen's coroner for this country - draw near and give your attendance; and you good men of the jury

231. 2(G)
P.C.V. Callan

PAN FROM
Mrs. K. and C.I.D. Man
to Mrs. Arlen
and
TIGHTEN TO M
CU Mrs. Arlen.

CONSTABLE: (cont'd) who have been summoned here this day to enquire for our sovereign the Queen, when, where, and by what means a man, said to be Mr. Thomas William Arlen, came to his death; answer your names as you shall be called - each man at the first call ....

TAPE RUN: CALLAN INTO 1st POSITION FOR COURT.

---

232. 4(N)
MCU Mrs. K.
Oath card and pliceman's arm R. f.g.

Sc. 44.
INT. CORONER'S COURT. (DAY) BOOM A. 3. Atmos.

CONSTABLE: Hold the testament in the right hand and read from the card.

MRS. KENT: I swear by Almighty God that the evidence I shall give

233. 2(G)
CU Callan.

at this inquest will be the truth, the whole truth and nothing but the truth .....

GO TO BLACK: JURY BACKING IN.

---

234. 1(M)
MCU Lorrimer.

Sc. 46.
INT. CORONER'S COURT (DAY) BOOM A. 3. Atmos.

LORRIMER: You thought you saw a man?

235. 4(M)
MCU Leach (react)

236. 3(L)
MCU Mrs. Kent.

Coming to 2 on Shot 237.

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MRS. KENT: I ..I....I ..thought.. when I walked onto the platform..I.. it was very dark ..I'm not sure that . I thought....

237. 2(G)
MCU C.I.D. Man

PAN TO CU CALLAN

LORRIMER: Constable.

238. 4(M)
T. MS Constable
PAN RIGHT TO
Mrs. Kent.

Have you ever seen that man before?

239. 1(M)
MCU Lorrimer.

MRS. KENT: No sir..at least ..no.

240. 3(L)
MCU Mrs. Kent.

LORRIMER: Think very carefully, Mrs. Kent.

MRS. KENT: He looks like everyone else..no. I'm so sorry. I'm so sorry.

241. 1(M)
MS Lorrimer
Mrs. K. R. fr. out
of focus.

LORRIMER: Now, take your time..we have all day if necessary.

242. 2(G)
MS Mrs. Arlen
PAN DOWN TO
MCU Callan.

We all appreciate how disturbing this experience has been for you Mrs. Kent. You gave Inspector Kyle the quite reasonable description of a man...

243. 3(L)
CU Mrs. Kent

MRS. KENT: I know but I was very tired and

244. 1(M)
CU Lorrimer

well maybe I only thought...

LORRIMER: Are you now saying Mrs. Kent that you didn't see this man?

245. 3(L)
CU Mrs. Kent.

Copyright Projects

MRS. KENT: I don't know..I mean ..I can't be positive. I'd only just come onto the platform. It was so dark and I was very tired. I wasn't really looking and it all happened so fast.

246. 1(M)
CU Lorrimer

LORRIMER: Mrs. Kent. I'm sorry to have to continue questioning you but this is very important.

247. 3(L)
CU Mrs. Kent.

I want the jury to be quite clear about certain aspects of your

248. 2(G)
MCU C.I.D. Man

original statement to Inspector Kyle. since they conflict in no small degree with subsequent statements taken by officers of my court.

249. 4(N)
MCU Lorrimer
ZOOM OUT TO W.S.
jury l. f.g.
profile.
Lorrimer R. b.g.

Gentlemen I am in no way suggesting that Mrs. Kent has at any time deliberately submitted false testimony, I am merely offering the suggestion that because her statement concerning the possible

250. 2(G)
MCU Mrs. Arlen
PAN DOWN
to MCU
Mrs. Kent.

homicide of the deceased was taken immediately after she had witnessed a most tragic and horrific death, and since the police have been unable to establish any evidence as to the reality of such a

251. 1(M)
CU Lorrimer.

person this statement must be considered less than substantive.

TAPE RUN : JURY BACKING OUT.
CALLAN IN WITNESS STAND.

---

252. 1(M)
3s
Policeman l. f.g.
Lorriner b.g.
Callan R. f.g.

Sc. 48
INT. CORONER'S COURT (DAY) BOOM A. 3

CALLAN: I swear by almighty God that the evidence I shall give at this inquest shall be the truth, the

CALLAN:(cont'd) whole truth and nothing but the truth.

253. 2(G)
MCU C.I.D. Man (react)

254. 4(M)
MCU Leach (react)

LORRIMER: You are David Callan of 27 Branscombe Terrace, Fulham and you work as a scrap metal dealer.

255. 1(M)
A/B C.I.D.

CALLAN: That's right.

TAPE RUN:

256. 3(M)
CU Blackboard and Callan's arm.

Sc. 50
INT. CORONER'S COURT. (DAY) ROOM A. 3. Atmos.

LORRIMER: Will you indicate exactly where you were standing, Mr. Callan.

CALLAN: There..maybe a bit further.. there.

P/OUT
TO MS CALLAN
jury out of focus
f.g.

LORRIMER: Again please.

CALLAN: About there somewhere.

257. 4(M)
MCU Lorrimer.

LORRIMER: You were far more explicit with Inspector Kyle.

258. 3(M)
A/B

CALLAN: The plan looks different.

ZOOM OUT TO W.S.
Callan b.g.
o/shoulder
jury f.g.

LORRIMER: Can you tell the Jury exactly what you saw that night? We're waiting Mr. Callan.

CALLAN: It was very cold. I went into the waiting room but the porter was cleaning out the fire..I don't think he saw me.

259. 4(M)

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260. (G) CU Mrs. Arlen.

LORRIMER: Just the pertinent facts.

CALLAN: Well, there was this trolley - loaded up...waiting.....

TAPE RUN: CALLAN IN WITNESS STAND.
JURY BACKING IN.

---

261. 1(M) MCU Lorrimer.

Sc.52
INT. CORONER'S COURT (DAY)

BOOM A. 3. MICS 1 and Atmos.

LORRIMER: Are you now retracting the statement you made to Inspector Kyle?

262. 3(L) MCU Callan.

CALLAN: Not exactly.

LORRIMER: Well what exactly are you saying?

263. 4(M) W.S. jury (react)

CALLAN: I've had time to think about it.

264. 1(M) CU Leach(react)

LORRIMER: What do you mean, you've had time to think about it.

V/O Lorri

265. 2(G) CU Mrs. Arlen (L. looks L.)

266. 3(L) MCU Callan.

CALLAN: It was very dark..plays tricks with your eyes...shadows...

V/O Callar

LORRIMER: Mr. Callan..I would remind you that you are under oath.

267. 1(M) MS Jury PAN ACROSS THEM.

CALLAN: I know

LORRIMER: You seem to be treating this matter with an alarming irresponsibility.

268. 3(L) MCU Callan.

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CALLAN: (INTENTIONALLY RUDE) I'm only answering your questions.

269. 4(M) MCU Lorrimer.

LORRIMER: (STIFFLY) That tone of voice I don't care for (PAUSE) .....Now then, straight answers to direct questions, as you can see the ju are becoming increasingly confused by your ambiguity. You saw no one answering the descripti that Mrs Kent gave to Inspector Kyle.

270. 3(L) Callan(react)

271. 1(M) JURY a/b

272. 3(L) Callan (react a/b)

273. 1(M) JURY a/b

CALLAN: (FIRMLY) There was no one .... no no ... no.

274. 2(G) CU Mrs. Kent.

LORRIMER: At least you seem certain of something .... You were not aware that the deceased was on platform until the train approached?

275. 1(M) JURY a/b

276. 3(L) Callan a/b

CALLAN: He was behind the trolley couldn't see him .....looked deserted. Like I said.

277. 1(M) JURY a/b

LORRIMER: When the train did approach in your original statement you said ... (HE REFERS TO NOTES) "He just ran out from behind the trolley" (LOOKS UP AT CALLAN) Was that so?

278. 3(L) Callan a/b

CALLAN: Well .... he <u>came</u> out.

279. 1(M) CU Lorrimer

LORRIMER: (ANGRILY) Did he <u>run</u>!?

280. 2(G) CU Mrs. Arlen.

CALLAN: He .... stepped out.

Lost

281. 282: 3(L) CU Callan.

LORRIMER: Be more explicit.

CALLAN: Walked out.

283. 1(M) a/b

LORRIMER: Why then did you state 'run' and furth on (AGAIN REFERS TO NOTES) "How long does it tak to jump under a train"?

284. 3(L) Callan a/b

CALLAN: I was excited.

285. 1(M) a/b

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LORRIMER: (HORRIFIED) Excited?!

286. 3(L) Callan a/b

CALLAN: Not excited (SEARCHED FOR WORDS) It all happened so quickly.

287. 4(M) MS Jury.

LORRIMER: You have heard the doctor who carried out the post mortem ...No evidence of internal disease ...No alcohol present in the blood?

288. 3(L) Callan a/b

CALLAN: Yes.

289. 4(M) MS Jury.

LORRIMER: That rules out the possibilities that the deceased was either ill or drunk ... So we are left with only two remaining possibilities .... the deceased died as the result of an inexplicable accident or .... he took his own life .... you follow?

290. 2(G) MRS Arlen (react)

291. 1(M) Lorrimer a/b

292. 2(G) CU Mrs. Arlen (react)

293. 3(L) Callan a/b

CALLAN: Yes.

294. 1(M) Lorrimer a/b

LORRIMER: Your statement to Inspector Kyle unden supports the latter conclusion .... suicide Mr Callan?

295. 3(L) Callan a/b

CALLAN: I know but I'm not sure at all now.

296. 1(M) Lorrimer a/b

LORRIMER: May I ask what has brought about this disturbing reversal of opinion?

297. 3(L) Callan a/b

CALLAN: I've had time to think about it.

298. 4(M) Jury (react)

LORRIMER: I sometimes wish this was a court of issue which would allow me to treat certain witne as hostile. We had best return to simple questio and answer. Did you see the deceased slip or stumble accidently in any way before he fell in front of the train?

299. 1(M) Lorrimer a/b

300. 4(M) MCU Leach (react)

301. 3(L) MCU Callan.

302. 1(M) MCU Lorrimer

CALLAN: He just came out.

303. 3(L) MCU Callan a/b

304. 1(M) CU Lorrimer.

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On 1 Shot 304. SOUND.

LORRIMER: Did he slip or stumble, yes.

305. 3(L)
CU Callan

CALLAN: I didn't see him.... no.

306. 4(M)
CU Lorrimer

LORRIMER: Did the deceased seem to deliberately throw himself under the train?

307. 3(L)
CU Callan

308. 1(M)
Leach (react)

CALLAN: I don't know.

3. 3(L)
CU Callan

LORRIMER: You'll have to do better than that.

CALLAN: I don't know..how can you tell...could you tell..well could you?

310. 1(M)
Leach (react)

LORRIMER: Had I not been absolutely sure, Mr. Callan, I would not have had the criminal audacity to make the statement you made to the Inspector Kyle.

311. 3(L)
A/B

312. 1(M)
A/B

think it was quite misleading. This is a most frustrating case. Sit down!.

313. 3(L)
MCU Callan.

314. 2(G)
MS C.I.D. Man and Mrs. Arlen b.g. (react)

TAPE RUN: CALLAN TO 1st POSITION.

---

315. 4(N)
MCU Constable
ZOOM OUT TO W.S.
Callan stands up f.g. R.
(back view)

Leach moves to 2s
(Leach L.
Callan R.)

Sc. 54/56 (combined)
INT. CORONER'S COURT. (DAY) BOOM A. 3.

CONSTABLE: Court will rise.

LEACH: At least it wasn't a suicide verdict. She'll get the

Hold 2s
as Leach goes R.

LEACH: (cont'd) money.

Thank you, Mr. Callan.

CRAB L
HOLD CALLAN L. F.G.
Leach and Mrs. Arlen
R. b.g.

316. 2(G) (reversed Pos.)

TIGHT 2s
Leach L.
Mrs. Arlen

PAN THEM R TO DOOR.

317. 4(N)

O/shoulder
Callan.
EMPTY COURT ROOM

HOLD CALLAN TO DOOR
as he turns to
blackboard

318. 2(G)

CU Blackboard.

319. 4(N)

HOLD FRAME
As Callan exits
b.g.

T/C. SCANNER. GRAMS.
THEME.

"CALLAN" WALL CAPTION.
(16"x 20") as B/G for
for
CLOSING CREDITS - over ....

Preview Caption Scanner.
FOR COMING TO CLOSING CREDITS.

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SUPER (INLAY) CAPTION SCANNER.

(3) Callan EDWARD WOODWARD

(4) Hunter WILLIAM SQUIRE

(5) Cross PATRICK MOWER

(6) Lonely RUSSELL HUNTER

(7) Palanka SYLVESTER MORAND

(8) Mr. Karas GEORGE PRAVDA
Mrs. Karas HANA-MARIA PRAVDA

(9) Inspector Kyle NORMAN HENRY
Mr. Lorrimer EDWARD CADDICK

(10) Mr. Leach ED ARD BURNHAM
Mrs. Kent RHODA LEWIS

(11) Mr. Arlen HENRY MANNING
Mrs. Arlen SYLVIA BURROWS

(12) Girl 1 CHERYL HALL
Girl 2 LESLEY DAINE

(13) 1st Porter DONEGAL
2nd Porter WARREN CLARKE

(14) Sergeant MICHAEL MARTIN
Constable CHARLES PEMBERTON

(15) Series Created by
JAMES MITCHELL

(16) Story Editor
GEORGE MARKSTEIN

(17) Designed by
DAVID MARSHALL

(18) Producer
REGINALD COLLIN

(19) Directed by
VOYTEK

(20) STANDARD CLOSING SLIDE (Version D)
Thames Production - In Colour.

FADE OUT.

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			SOUND.
320.	3(N) CU Gun and silencer.	Sc. 43. INT. LANDING OUTSIDE KARAS FLAT (DAY)	FISH POLE. BOOM
321.	2(E) MS Karas at bookcase. HOLD HIM R	Sc. 43(a) INT. KARAS STUDY (DAY)	BOOM B.2.
322.	4(E) MS Cross making tea	Sc. 43(b) INT. KARAS KITCHEN (DAY)	BOOM D. 1.
323.	3(N) MS Mrs. Karas HOLD HER R TO DOOR. As she opens door.	Sc. 43(c) INT. LANDING OUTSIDE KARAS FLAT (DAY)	FISH POLE. BOOM.
324.	4(E) MCU Cross (react)	Sc. 43(d) INT. KARAS KITCHEN (DAY)	BOOM D.1.
325.	2(H) MS Mrs. Karas	Sc. 43(e) INT. KARAS HALL (DAY) KARAS: Who is that? MRS. KARAS: It's only me, darling.	BOOM A. 4.
326.	4(E) MCU Cross. He relaxes.	Sc. 43(f) INT. KARAS KITCHEN (DAY)	BOOM D. 1.

Coming to 2 on Shot 327.

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327. 2(H)

MCU Mrs. Karas
As she bends down
PAN DOWN TO BOTTLE OF MILK

HOLD CU
Palanka's and Mrs. Karas' hands.

PAN UP TO CU
Palanka.

Sc. 43(g)
INT. KARAS' HALL (DAY) BOOM A. 4.

328. 3(N)

CU Mrs. Karas.

PALANKA: Ci Ho! FISH POLE.

329. 2(H)

CU Palanka.

Hold 2s
to f.g.
TIGHTEN TO
Mrs. Karas'
CU.

BOOM A. 4

TAPE RUN: CAMERAS REPOS.

330. 3(P)

MCU Karas
As he looks up
TIGHTEN FAST TO
CU

Sc. 45.
INT. KARAS STUDY (DAY) BOOM B.2.

KARAS: Kipila jsi mi ju Fuzku?
Palanka!

331. 2(E)

2s
Mrs. Karas and Palanka
as they move l.
HOLD DOOR B.G. R.
and Cross to f.g.

HOLD CROSS AS HE
FALLS TO CAMERA.

CROSS: Mrs. Karas ?
Karas...would you .....

332. 5(B)

LOW ANGLE CROSS
Palanka b.g.
ZOOM IN TO HIM.

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333. 2(E)
CU Karas' hand moving to telephone

Sc. 47.
INT. KARAS STUDY (DAY)

BOOM A. 2.
GRAMS.
Square Atm

334. 1(F)
W.S. O/shoulder Palanka.
As he moves b.g. to f.g. and moves to phone
FAST ZOOM IN TO CU

PALANKA : Deyte im pozor!

335. 3(P)
CU Karas

KARAS: We will not talk to you in Cezh!

336. 1(F)
CU Palanka

PAN R TO MRS KARAS

PALANKA: Get the gun.

337. 5(B)
LOW ANGLE 2s
Cross and Mrs. Karas Fav. the gun.
As Mrs. Karas walks back.

Stand up slowly...the gun at arm's length. Now, backwards over here... Backwards.

338. 2(E)
TIGHT MS
Mrs. Karas - gun to camera.
HOLD HER L TO 2s with Palanka.

TIGHTEN TO CU GUN- as gun thrown R.

KARAS: Do exactly as he says.

PALANKA: Exactly.

339. 1(N)
CU GUN ON FLOOR
PAN R TO CROSS.

340. 5(B)
LOW ANGLE
CU CROSS 1. f.g.
Palanka distant b.g.

TAPE RUN: CAMERAS REPOS.

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341. 1(F)
2s
Palanka l. b.g.
Mrs. Karas f.g. R.

Sc. 49.
INT. KARAS STUDY (DAY)

BOOM B. 2

GRAMS.
Atmos a/b

PALANKA: The book.

MRS. KARAS: No.

342. 2(E)
TIGHT MS.
Karas l. Script
f.g. R.

KARAS: Don't harm her Palanka.. kill me but not her..she has done no wrong.

343. 1(F)
2s a/b

TIGHTEN TO PALANKA
and script as he
looks R.

PALANKA: The book? What delicate handwriting.

344. 5(B)
MCU Cross.

TAPE RUN: CAMERAS REPOS.

---

345. 5(B)
L/A CU Cross.
LOOSEN
to see him slowly
reaching for his
gun . He doesn't
find it.

Sc. 51.
INT. KARAS STUDY (DAY)

BOOM B. 2

SOUND
Distorted
as Cross
beginning
to regain
conscious

PALANKA: Now the rest of the manuscript.

KARAS: No.

PALANKA: The rest. And all this.

KARAS: You're an animal Palanka, a disgusting preditory animal.

346. 2(E)(As C. turns)
CU Gross.

PALANKA: And you Karas, are a traitor..to your self...your wife..your family...and worst of all your country.

347. 1(N) (As. C. sees gun)
CU Gun

NORMAL SO
Distort c

348. 2(E)

349. 5(B)
L/A CROSS P.O.V.

Mrs. Karas l. Karas c. and Palanka R.

KARAS: Never.

PALANKA: Light it.

KARAS: Others will be written.

you cannot burn them all.

PALANKA: Light it.

350. 2(E)
CU Cross.

PAN DOWN TO HAND
as it creeps to gun.

351. 5(B)
L/A MS Mrs. Karas
and Palanka

TIGHTEN TO MRS. KARAS
HANDS and burning match
See Karas b.g.

TAPE RUN.

---

352. 5(B)
CU bin
and partly
obscured Karas

Sc. 53
INT. KARAS' STUDY (DAY) BOOM B.2.

353. 1(F)
MS Palanka
as he removes sheet
of paper from
typewriter.

P/BACK TO 2s
Mrs. Karas R. f.g.

354. 2(E) (as she lights match)
CU Cross.
He looks to gun

355. 1(F)
CU Cross.

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356. 5(E)
O/shoulder
Cross out of focus

MS Palanka
with burning paper.

357. 2(E)
H/A MS CROSS

HOLD HIM AS HE ROLLS
U/S AND TIGHTEN TO
GUN

358. 5(B)
L/A MS PALANKA
As he raises gun KARAS: Palanka.

359. 1(F) (As P. turns)
MCU Palanka.
VERY FAST ZOOM OUT
TO PALANKA B.G. and
GUN F.G.

STOP TAPE: GET SPECIAL EFFECT OF GUN SEQ. READY.

360. 4(H)
TIGHT MS KARAS
FIRING GUN (once)

TAPE RUN:

361. 1(F)
MS Palanka as
bullets hit him
(twice)

SPECIAL EFFECTS. SHOTS 0/

HOLD AS HE FALLS.

362. 4(H)
H/A MS Palanka
Cross enters R as
he stands up
PAN R UP TO HOLD
Mrs. Karas l. f.g. Karas
b.g. centre. Cross f.g. R.
TIGHTEN TO BIN AND KARAS.

CROSS: Thank you.
MRS. KARAS: Oh, our beautiful book.
KARAS: It was dedicated to him.

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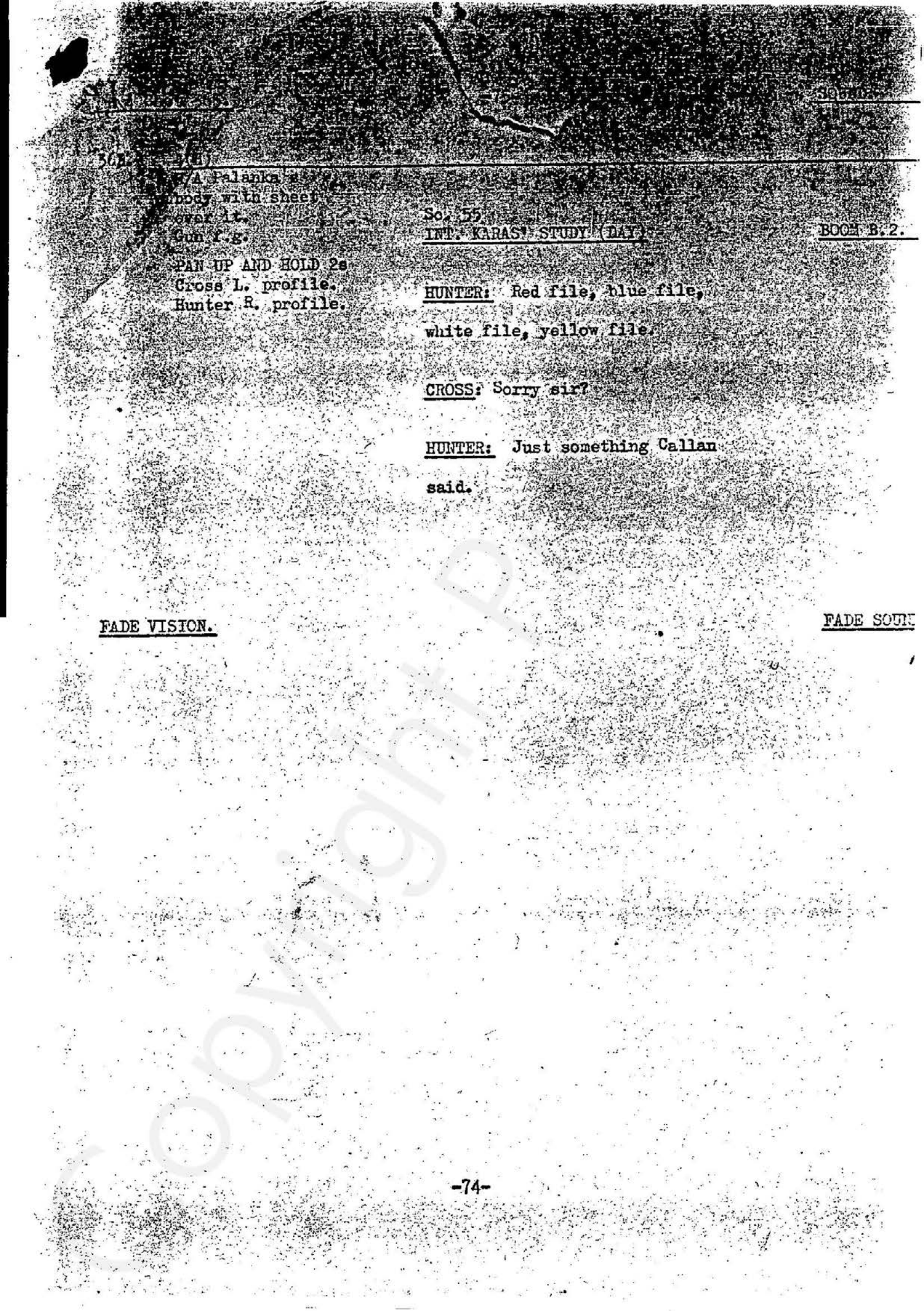

W/A Palanka [illegible]
Nobody with sheet
over it.
Gun f.g.

PAN UP AND HOLD 2s
Cross L. profile.
Hunter R. profile.

Sc. 55
INT. KARAS' STUDY (DAY) BOOM B.2.

HUNTER: Red file, blue file,
white file, yellow file.

CROSS: Sorry sir?

HUNTER: Just something Callan
said.

FADE VISION.

FADE SOUN

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